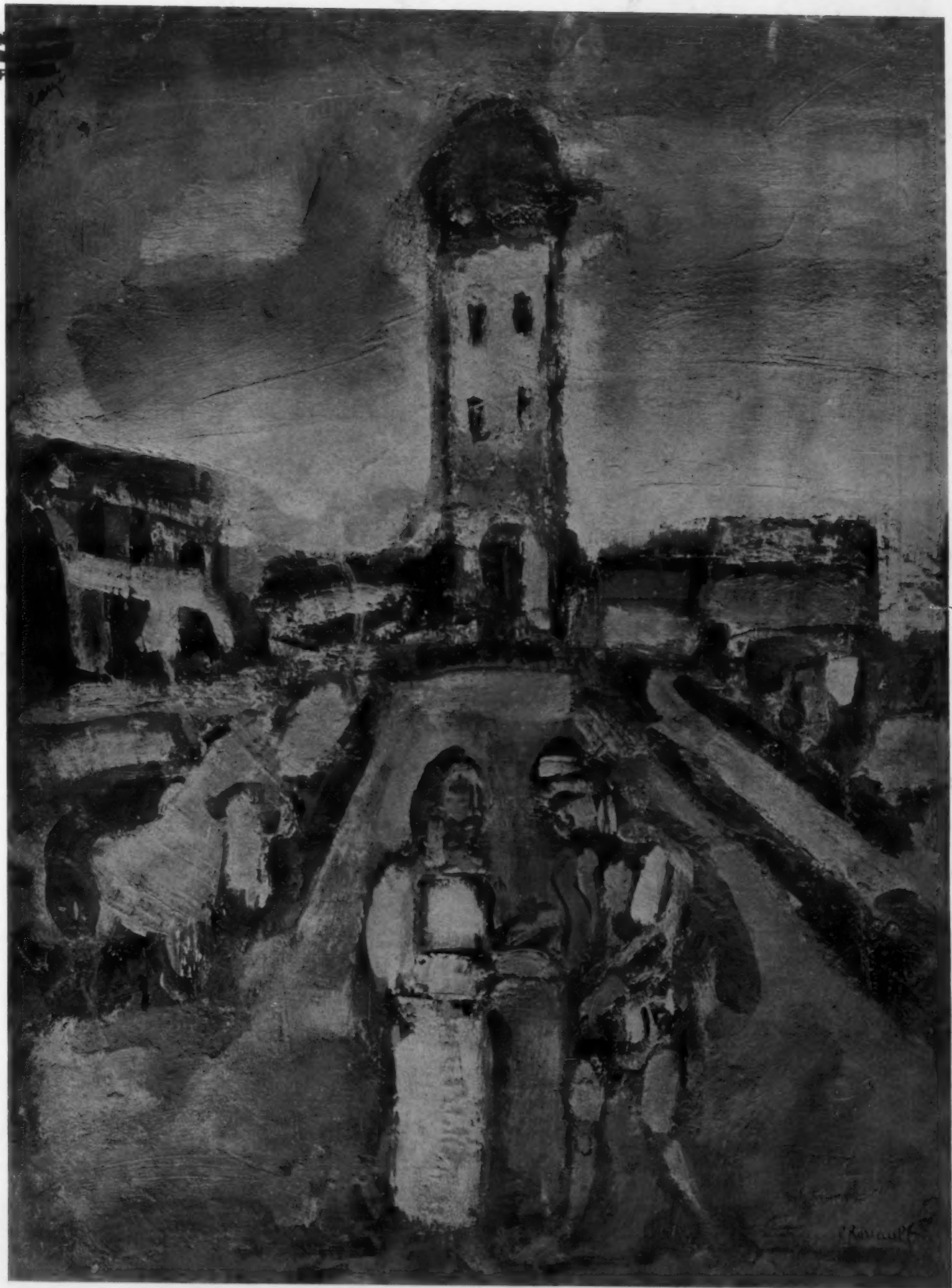


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THE ART NEWS

MAY 13 1940



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THE ART NEWS

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Contents for May 11, 1940

Georges Rouault: *Le Christ et le Pauvre*, in the current exhibition at the Bignou Gallery (see article on page 12).....Cover

Three Units from the Metropolitan's View of Contemporary American Industrial Art.....Frontispiece

View of the Decorative Industry.....James W. Lane 7

Aquarelle Anthology in Chicago.....8

Exhibitions of the Week.....10

Rouault: Recent Work.....Alfred M. Frankfurter 12

Art Throughout America.....13

Coming Auctions.....17

Exhibitions in New York.....19

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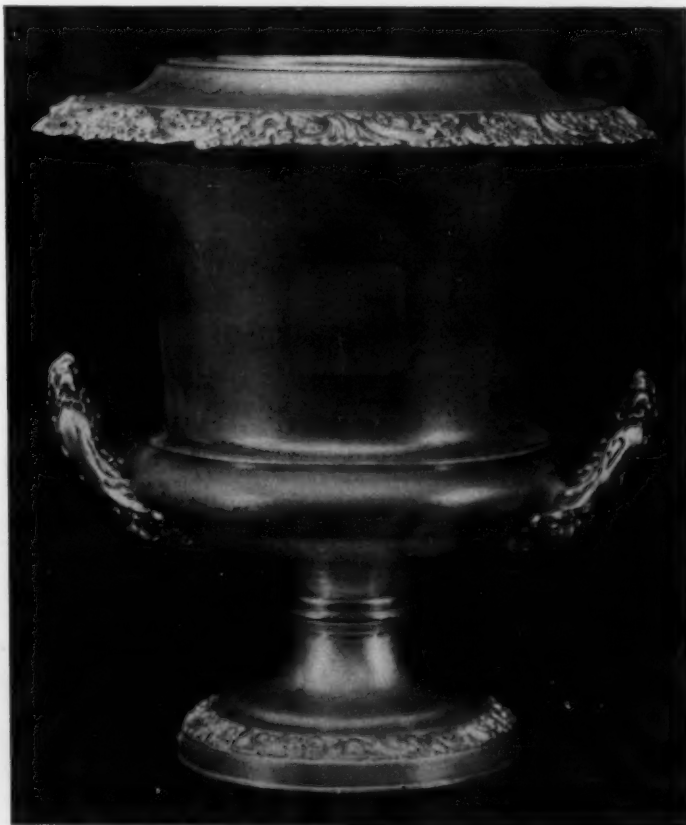


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EXHIBITED AT THE METROPOLITAN MUSEUM OF ART

THREE UNITS FROM THE METROPOLITAN'S VIEW OF CONTEMPORARY AMERICAN INDUSTRIAL ART

Outstanding among the few originally conceived interiors in this year's exhibition—the fifteenth at the Metropolitan—of American decorative designers: (above, right) Walter Dorwin Teague's Music Room, with the perspective drawn on the right wall to suggest the intended dimensions, in which the handsome carved-pile rug by Creative Textiles, Inc., is notable; (left) Living Room by Eugene Schoen, with clever use of various glass forms—plexiglass smoking table by Swedlow-Lehman, Inc. and Röbn & Hass Co., glass blocks by Pittsburgh Corning Corp., glass drapery fabrics by Onondaga Silk Co., Inc. —and of waterproofed silk furniture coverings by Scalamandrè Silks, Inc.; (below) Room for a Five-Year-Old Child by Raymond Loewy, noteworthy for its original color sense, the delicately toned furniture by the Nursery Furniture Co., and the brightly tiled stove by the Mosaic Tile Co.



THE ART NEWS

MAY 11, 1940

VIEW of the DECORATIVE INDUSTRY *The American Scene Unchanged in the Metropolitan Show*

BY JAMES W. LANE

THE fifteenth edition of the Metropolitan Museum's show of Contemporary Industrial Art has just opened for a summer run. Art marches on. Since 1917, when this fascinating series which spotlights house furnishings commenced, the progress has been rapid. One remembers the exhibition that ushered in the day of the artistically designed printed fabric. This year might well mark the era of plastics, of glass and plywood in especial, for practically every installation in the Metropolitan's present show makes some use of them.

The fourteen rooms that are grouped in the museum's finely transformed Gallery D6 issue from the brains of twelve architects and ten de-

Archibald Brown's round-cornered entrance hall is a happier example of sophistication and grace wedded to severely simple symmetry and design. This room shows an adroit use of mirrors in serried squares; two gay, almost Mannerist lead figures by Wheeler Williams; and a linoleum flooring which is carved and cleverly painted to represent the property where this house is situated, as seen from airplane elevation. The only fault with this subtle and fascinating innovation is that the colors of the linoleum—blue, buff, pink and granite—are too delicate and indefinite. Yet the shape and the spirit of the hall solve the problem of the country gentleman who would want smartness, a for-

good tiger mosaic by Bourdelle but the fireplace mosaic is mediocre.

The use of two materials—glass and plywood—is marked throughout the whole exhibition. Plywood in particular has made great strides forward. Donald Deskey has used it for flooring, ceiling, and walls of his pre-fabricated cabin interior. It occurs in Archibald Brown's entrance hall, in the closet doors of Wallace Harrison's hall of a country house, and in Raymond Loewy's room for a five-year-old child, which, though charming, is a little too detailed and whose sophistication would scarcely be tasted by a child of that age. The difficulty with these rooms suitable for a special age is that no sooner



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DESIGNS FOR MULTIPLE REPRODUCTIONS: (LEFT) METAL ICE TUB BY ELY JACQUES KAHN; (RIGHT) POTTERY BY MORRIS SANDERS

signers. The rooms are studies in types of *décor* and how to place it. The individual objects in the *décor*, lamps, glass, or furniture, are the products either of craftsmen or of quantity-producing industry. Between them, as the Museum in its catalogue admits, there is often no sharp line of distinction. Even if sometimes they are not industrial, as with the sculptures, the mosaic panels, and incidental paintings or mobiles, they are all decorative to a greater or less degree.

Some of the room ensembles are good and others not so good. The good ones, like Walter Teague's music room, Archibald Brown's entrance hall of a country house, William Lescaze's room for a child of four, and Gustav Jensen's powder room, are little short of ravishing. But the poorer ones, like Gilbert Rohde's living room, strike me as flashy and over-designed, not altogether consonant with what we pride ourselves upon—the simplicity of modernism.

mal yet light-hearted and witty approach to the living rooms of his house.

Walter Teague's music room has been designed with similarly exquisite care. The color of the room is restful, if creamy, strawberry-ice-creamy, with greyed green chairs and benches. Here one sees a mural by Pierre Bourdelle, there a photomural by Apeda Studio. The splendidly proportioned space for doors and one wall is filled by Herculite glass for the former and plate glass for the latter.

Russell Wright's outdoor living room is not greatly distinguished but it has most interesting taffy-colored pottery coffee cups designed by Eleanor Hargrave for Greenwich House Pottery. The ridiculous rug that looks like a llama's fleece, in Gilbert Rohde's living room (on soffit and chair), does not help the effect there, while I think the lamp that overpowers the ensemble is ghastly. Eugene Schoen's living room has a

than the child aged four or five gets used to the room, he or she is four or five no longer. If the master of the house had as many children as the Old Woman in the Shoe, it would be different. Otherwise these rooms look precious close to multi-billionaires' toys.

The use of glass is everywhere: glass block or glass brick in Eugene Schoen's living room; plexiglass for a smoking table here and for the lighting fixture in Gustav Jensen's powder room (where the pink damask furniture is a little too ornate); fiberglass in Walter Von Nessen's porch, and so on.

Individual objects that held my attention were: a *Plastic Abstraction*, in glass, designed and made by Raymond Barger, in the section of ceramics, glass and plastics; glass plates designed by Paul Lobel, and a colored aluminum *sang-de-boeuf* vacuum tub, designed by Ely

(Continued on page 16)

AQUARELLE ANTHOLOGY: CHICAGO

500 Papers from 19 Countries in the Art Institute's 19th Annual of Watercolors

THE annual International Watercolor Exhibition at the Art Institute of Chicago, combining as it does over five hundred works from nineteen countries and a series of three one man shows by the able practitioners Paul Klee, Adolf Dehn and Rainey Bennett, who are stylistically and technically diverse enough to be an international in themselves, is a really inclusive presentation of the medium. In a showing of this size the critics have found, of course, a variety of quality as well as treatment, but, faced with a situation which made it difficult to secure works from abroad, the jury, comprised of W. Emerton Heitland, Maurice Sterne and Edward



EXHIBITED AT THE ART INSTITUTE OF CHICAGO
BRITISH TRADITION: ARTHUR BRISCOE'S "JIB SHEETS," HONORABLE MENTION



EXHIBITED AT THE ART INSTITUTE OF CHICAGO
AMERICANS WHO HAVE SOLO EXHIBITS OF WATERCOLORS: ADOLF DEHN'S "NEW SECOND-HAND SOFA" (ABOVE); R. BENNETT'S "INDIANS, CANA MANAMO" (BELOW)

Millman, has selected a display which compares favorably with its predecessors.

Honors were given to well known artists who are noted as painters in oil as well as in watercolor, and, though the first prizes went to men who are technically Americans, there is a definitely international aspect about them. The first Blair Prize of \$600 went to George Grosz—who, in the new manner which he has evolved since becoming an American is almost a sure bet for top rank in any exhibit throughout his adopted country—for a watercolor and ink drawing, *Cape Cod No. 12*, which he made last summer. This sensitive drawing, done in blue watercolor and ink with dry brush technique, reaffirms the artist's great powers as a draftsman, and suggests his link with a Chinese tradition. *Summer in New York*, a nude against the skyline, by Reginald Marsh—who was born in a Paris apartment over the Café du Dôme—won the second Blair

Prize of \$400. Honorable Mentions went to Arthur Briscoe of London for *Jib Sheets*, very much in the British tradition; to the Australian born New Yorker, Hayley Lever, for a wash drawing, *Holy City, Ocean Grove, New Jersey*; and to the Missouri painter, Irene Hodes Newman, for a watercolor, *Gullabs*.

Various solutions of similar problems add interest to the exhibition. For example, several night scenes illustrate different use of the medium: Phil Paradise's *Suburban Supper*, a group at a table on a summer evening, and Lee Blair's *Night on the Line*, a group of men on a railroad track illuminated by a locomotive headlight, are cases in point. Types of action pictures also show variety; Martin Gambee in his *No Sound but the Wind* expresses the mysterious mood of a wind-blown evening, and Earl Grosz shows dramatically the effect of snow-laden wind blowing around an old Chicago building in his watercolor, *January Fifth, Chicago*. Peppino Mangravite's *Bullfight* in which a family is surprised by a rampant bull at their front gate, and the lively dogs in Lee Blair's *Poor Boy*, show other methods of portraying motion.

The American group, with some 400 works is, of course, the largest, and most of the important artists are represented. John Atherton's *Bird in Cage* is an amusing and simplified composition which contrasts with the political consciousness





EXHIBITED AT THE ART INSTITUTE OF CHICAGO

BY LEADERS OF GERMAN TRENDS: GEORGE GROSZ'S AMERICANIZED "CAPE COD NO. 12," FIRST PRIZE WINNER (ABOVE); KLEE'S "FEMALE GOLDFISH" (BELOW)

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of such artists as Mervin Jules and Gilbert Rocke who shows a graphic *War and Congressional Investigation*. In the long list are included Benton, Biddle, Curry, Kuniyoshi, Ruellen, Whorf, Zorach, Bacon, Eilshemius and dozens of others.

Under the circumstances, the foreign section is strong, and in some respects it dominates the exhibition. Austria is represented by ten works, and distinguished among these are four able drawings by Georg Ehrlich of which the *Study in the Hospital* is especially notable. Three drawings by Oskar Kokoschka illustrate his skillful draftsmanship. A landscape by Oskar Laske, *Churchyard in the Mountains*, is an individual treatment of a genre subject. From Belgium, Frans Masereel is showing *Port of Marseille at Night*, a dramatic composition based on his expert understanding of black and white contrasts with accents heightened in color.

The English section is dominated by important works by Edmund Blampied whose *Friends of the Chef* is charming; the three other examples reveal his capable variation of expression. Sir William Orpen is represented by an unusually fine pencil drawing of a *Sailor*. The thirty French works illustrate the wide range of the French tradition in watercolor: from two individual compositions by Segonzac through two compositions by Georges Rouault with a competent pastel *Reclining Nude* by Henri Matisse. Notable examples in this section are also *The*

Standard Bearers by Jean Lurçat, a characteristically delightful composition, *Madame Bovary*, by Jean Hugo. Jean Charlot is exhibiting two

Mexican compositions of mothers and children and children with dogs, and Eugene Berman is showing three ballet design figures.

The German section of fifteen works ranges from an excellent charcoal drawing by Ernst Barlach, a very sensitive pencil drawing of *Working Woman* by Kaethe Kollwitz, and two distinguished pen and wash drawings by Georg Kolbe, to brilliant water colors by Emil Nolde, two bold landscapes by Max Pechstein, with a strong drawing by Max Beckmann of *Colette*. From Italy the delightful, expertly painted watercolor by Giovanni Boldini *In the Studio* represents the conservative European watercolor tradition at its best.

The Mexican section is especially strong this year with fourteen works of which five compositions by Orozco are of special importance. Mr. Edward G. Robinson has lent four watercolors of native types by Diego Rivera. Siqueiros is showing two representative compositions, *Proletarian Mother* and *The Storm*; Alfredo Zalce's *Tropical Village* illustrates the individual handling of landscape.

The Chicago section in this exhibition is particularly fine, comparing very favorably with the work of New York artists. Included in this selection are several Chicago artists, some of whose works are owned by the Metropolitan Museum and by the Museum of Modern Art: Nicola Ziroli is showing a gouache *Street in Galena*, and Raymond Breinin two gouaches which illustrate his able expression of spacial relationships in low-key colors. Francis Chapin, one of the leading exponents in Chicago of the Expressionist point of view, is exhibiting two works: *Fruit Dock, Mobile* was made during a visit to the South this spring; and *Girl in Dance Costume* illustrates his recent successful occupation with figure drawing. Chicago is fortunate to have able genre painters with an irresistible sense of humor: Ethel Spears in her *Fourth of July* combines the pattern of fireworks bursting in the sky with the figures of spectators below. Joseph Vavak in his *Old Maxwell Street* arranges different characters into a composition full of subtle humor and rich color. Julio de Diego is showing two tempera paintings of his Mexican subjects. One of the most proficient of the Chicago artists is Earl Gross, who, in addition to the *January Fifth, Chicago*, exhibits *The Artist in Mexico*, a subtle arrangement of a composition full of light and depth of space. Richard A. Florsheim is showing an unusual composition in which a

(Continued on page 16)

JOHN ATHERTON'S ENGAGING SIMPLIFIED DESIGN IN GOUACHE: "BIRD IN CAGE"

EXHIBITED AT THE ART INSTITUTE OF CHICAGO



Exhibitions of the Week

EISENDIECK'S FEMININE STYLE AND SUBJECTS

SUZANNE EISENDIECK'S exhibition of twenty paintings at the Harriman Gallery makes one wonder where she finds so many surviving examples of 1890 femininity to paint, at café concerts, before their dressing tables and promenading *en bateau*. The answer is, of course, in France, and there is no doubt but that Miss Eisendieck does it beautifully. With their delicate subtlety of color is combined a brush stroke which can suggest the airy quality of a veil and the fluffy costume of a French cancan dancer, and an appreciative eye for the pensive mood.

She succeeds admirably in portraying these divine creatures, and never better than when she uses the pattern of a striped dress to give interest as in *Plage* and *Femme sur banc vert*. They are adroit pictorially, even as are their wearers. But Miss Eisendieck can also see beneath the surface. Her *Portrait of Vivien Leigh*, 1935, is animated and witty, and if one has the feeling that Miss Leigh has just swallowed the canary, it is a pretty good preparation really, for her prodigious activities of the year 1930.

Les Patineurs is an agreeable variation of the main theme, and shows how effective the greenish background of ice can be for the figures of the foreground. It tones in with the artist's typical color harmonies as though made to order. This is a special style of painting and it is charming in its own special way. One could no more get one's teeth into it than into whipped cream, but who would want to?

J. L.

he has handled such subjects as refugees draws forth an instant response from the spectator. Two pastels are particularly effective, not only because of their muted yellow and oranges, but because of the clear and forceful line which supports the design. *Nude*, an oil, is an example of Csoka's ability to recreate the warmth and luminous quality of skin radiant in the light.

Storm, a composition of figures and farm animals fleeing for cover, is the most complicated painting in the group, and in many ways it is the best. It demonstrates with what freedom the artist uses his color, and to what extent he achieves a feeling of movement and excitement in his fluent handling of it. *Seaport* is a lovely, quiet landscape, so is *The Unknown Road*. This is his first one man showing in New York, and it is an auspicious one.

J. L.

DESHA'S CHARMING] LIGHT REVERIES

DESHA, the Yugoslav godchild of Mestrovic, is presented by the Wakefield Gallery. She has the light dreamy touch of a Redon and the light gossamer color of a Laurencin. She is highly thought of as a costume sketcher, witness her work for Lord & Taylor. She paints lambs with a sort of curlycue fleece. Always the composition is nicely commanded. *Mitsuoko: Who's There?*, *Mrs. H. With Otto & His Omnipresence*, *Tashmira*, *Ruraway Horse*, *Kolo*, *Color and Twitter*, *Girl In A Daisy Field*, and *With Best Wishes* . . . were our favorites. J. W. L.

GERALD FOSTER'S "STAR BOAT RACES"

"STAR BOAT RACES" is the name which is given to the exhibition of paintings by Gerald Foster at the Macbeth Galleries. In this small group the yachtsman will find expert testimony of the world which delights him with its sunny water, sharp knife-like sails and cleanly designed craft. These seem to be the work of a skillful sailor as well as an artist with a photographic eye, and one feels that he cannot be tripped up on any technical errors in setting forth the various phases of his subject.

It is a highly picturesque one, and Foster makes the most of the pattern of sails as they cross each other and are interlaced against the water and sky. The color does not dramatize the scene, for it is rather low in key. Only fair weather prevails for this well-bred pastime. It is objectively seen and carefully recorded, and should make a special appeal to the readers of such periodicals as *Rudder* and *Yachting*.

J. L.

A GROUP SHOW BY FIVE PAINTERS

FIVE artists are presented in groups of eight or ten paintings each at the Vendome Galleries' current exhibition. Among them Anne Goodman shines particularly because of her ability to handle pigment in an interesting way. The thick impasto of *Wistful*, the figure of a girl, has texture, and the color harmony is agreeable. Two winter landscapes sparkle with the effects of sun on snow, and *Between Numbers* catches a mood adroitly.

Harry Boettjer's best painting is *Studio Corner* in which he has chosen such humdrum articles as an electric light cord and plug, and the paraphernalia of a coal stove, and given them tactile qualities as well as a pleasing arrange-



EXHIBITED AT THE MARIE HARRIMAN GALLERY
SUZANNE EISENDIECK: "LA PLAGE"



EXHIBITED AT THE GRAND CENTRAL GALLERIES
PAUL DOUGHERTY: "PORTRAIT OF A COAST"



EXHIBITED AT CONTEMPORARY ARTS
STEPHEN CSOKA: "STORM"



EXHIBITED AT THE WAKEFIELD BOOKSHOP
DESHA: "MITSUOKO: WHO'S THERE?"

PAUL DOUGHERTY'S FIRST SOLO EXHIBIT

TWENTY-FOUR paintings by Paul Dougherty at the Grand Central Galleries in the Gotham Hotel constitute the first one man show of an artist who has repeatedly won prizes for his work, and is represented in a score of museums abroad and here. Many of these works bear the imprint of life in California and the Southwest where he has recently been, and such paintings as *Portrait of a Coast* is a vigorous interpretation of the bold rocks and low-growing pines of Carmel. *Lost Mooring* is another painting of the sea, the dark blue of its troubled waters surrounded by a rocky formation, a dramatic background for the action.

The desert scenes are among the most attractive in this group. Here Dougherty has caught the delicacy of color which spreads over the sand in spring, and he has made the most of its subtle gradations. *Canyon Spring Fresbet, Arizona*, described in a rather thick impasto is another favorite. *Still-Life, Yellow Bowl* is interestingly arranged and highly expert in the contrasting surface textures of onions and artichoke. In this the forms are carefully delineated. In general among the landscapes, however, it is when Dougherty uses a free brush stroke leaving much to the imagination, as in *Rocky Study*, that he is most successful.

J. L.

STEPHEN CSOKA'S WARM AND COLORFUL PICTURES

STEPHEN CSOKA, whose work is the current offering of Contemporary Arts, has won prizes in Budapest, Barcelona and Washington Square. This Hungarian-born artist paints with a knowledge of the emotional values which color can carry, and the sympathy with which

ment. Helen Heller's chief effects are decorative, but she can weave a pattern of semi-abstract forms, as she does in *Hues of Wine*, and make of it a design which entertains the eye both because of its integration and modulated color. More conventional are the works of V. Torgov and H. Skelton, who round out the show. J. L.

LERCH'S DIRECT MANNER; BRUCE'S HISTORICAL OILS

A SOMBRE colorist is Franz Lerch. His oils of Styria, Taormina, and New York are well composed and carry well, judging from a god hanging in the well lit rooms of the Galerie St. Etienne. *Town in Dalmatia* has literally some ragged edges in the draftsmanship, but it looks better at a distance. Lerch is an Austrian who is well known on the continent of Europe. His style is engagingly simple and it is to be expected that after one more year here he may have begun to respond to the stronger color and highlights of the East.

In another room are some tiny miniature oil portraits of celebrities among American statesmen. They are by Robert Bruce, an unknown, who possibly lived from 1734 to 1820, and datable about 1810. The faces of the figures—particularly in a larger composition of the *Declaration of Independence*—have the ruddy glow associatable with Krimmel and the early Düsseldorf School, where Bruce, if he were in the fashion, might easily have trained. The style is tight, constrained, and precise, and well might be by a mere amateur. But the miniatures are most interesting. J. W. L.

RUBIN'S ROMANTIC RECORD OF PALESTINE

RUBIN is a romanticist of the most plangent sort. His oils, now at the Milch Galleries, are deeply incrustated with pigment, are poetical, and are resonant with all kinds of undertones. Take the Palestine scenes, at which he is best. Who captures so well the silveriness of olives? Not Renoir, not André, not Matisse. Rubin's specialty is the Palestine scenery and the olives of Palestine. Few painters have shown the essential spirit of Palestine plus a *je ne sais quoi* that is deeper, better than Rubin. "Pop" Hart made a stab at it, but he did not stay in Palestine long enough and did not possess the racial sympathy of Rubin. We liked Rubin's less pretentious flower pieces enormously—not so much the sunflowers and the daffodils mixed with iris, but the pansies and the anemones. These and the Palestinian scenes are the high-water mark of the show, for somehow the figure pieces are tenuous. J. W. L.

ISHIGAKI: COSMOPOLITE AND CONTEMPORARY

IN THE exhibition of paintings by Ishigaki at the A.C.A. Gallery one never loses sight of the artist's Oriental sensitive approach to material, but the influence of European painting is strong, and the sense of contemporary America is outstanding in many of the subjects. It is an interesting combination of ingredients. This Japanese artist came to America when he was sixteen and has been here over thirty years, so that in his work which is now being shown one sees a mature and vigorous style.

Pretzel Vendor, one of his New York scenes, achieves its effect of space by the subtle use of color, which seems to ebb and flow in the movement of the figures, reaching its highest point of value in the luminous yellow of the central figure. Moving forms fascinate Ishigaki, whether he is painting such every day scenes or the ter-

rible ones of the victims of war. *Captives* in which the writhing forms of men seen against a landscape and sky themselves bespeaking terror, is marvelously harmonized in its color. *Basque Woman and Soldier* is another theme which he has used in two examples of figures in action, and *Sumotori* with its wrestling figures places all the emphasis upon its violently moving participants.

There is a series of four paintings in which he uses the symbolic cow of Japan. In these, of course, the artist's background suggests his native land. Also in his use of Oriental features, occasionally in his faces, one feels an echo of his early life. But there is none of the nostalgia sometimes encountered in the work of a painter who has been transplanted, which seems to weaken his ability to experience fully the life of his adopted country, and to interpret it with understanding. This is essentially cosmopolitan in its spirit. J. L.

JOHN NORTHEY'S VIVID IMAGINATION

JOHN NORTHEY is imaginative. But his imagination runs to the ludicrous and the horrific, except in some landscapes with groups of houses, like *Montparnasse*, and in the *Small Bull*, which has nice swing. His color exhibits reds, whites, and yellows against black ground. His sense of beauty runs a poor second to his sense for the bizarre, which is not helped by a lack of the satiric sense. The paintings by him now at the Bonestell Gallery are disappointing. More's the pity, since from the one or two of them above mentioned we had thought that the rest might perhaps turn out to be diamonds in the rough. J. W. L.

PAINTINGS BY MITCHELL AND SISLEY

THE paintings by Mary Mitchell and John Sisley hang together in one room of the Argent Galleries, and present a similar point of view in their approach to landscape. Both members of the faculty of the School of Related Arts and Sciences, they also received some of their training in this school which has its headquarters in Utica, New York, and puts its emphasis upon breadth of interest rather than the intensive working in a restricted field. The technique of these paintings is careful, and the results are not particularly imaginative. Sisley is most free and most successful in a watercolor called *Summer Rain*, in which he captures the atmosphere charged with mist charmingly. *Winter Landscape* is also attractive in its quiet greys and somber tones. Miss Mitchell is best seen in *September Sunlight* achieving a sense of the rolling hills and snug buildings of a New England farm.

In another gallery hang a score of paintings by Migs Geraty-Davis who uses her first name as a signature. One could select her flower pieces as her best expression, particularly *Blue Hydrangeas*, flatly painted as pattern. She is less successful in her figures, *My Rosary*, with its emphasis upon the lacrymose aspects of the subject's face, and *My Friends*, an interpretation of the President in which one is at loss to know upon which side of this national question the artist's sympathies lie. J. L.

ZUCKER'S PORTRAITS AND LANDSCAPES

WE CANNOT agree with Harry Salpeter, who writes the foreword to Jacques Zucker's show at the Associated American Artists, either that this painter has a heart-warming
(Continued on page 17)



EXHIBITED AT THE GALERIE ST. ETIENNE
FRANZ LERCH: "FLOWERS WITH GREEN APPLES"



EXHIBITED AT THE MILCH GALLERIES
RUBIN: "PICKING THE OLIVES"



EXHIBITED AT THE A. C. A. GALLERY
EITARO ISHIGAKI: "CAPTIVES"



EXHIBITED AT THE BONESTELL GALLERY
JOHN NORTHEY: "MONTPARNASSE"

ROUAULT: RECENT WORK

Painting & Graphic Art in Two Shows

BY ALFRED M. FRANKFURTER

EPILOGUE to the New York season of 1939-40 yet one of its most memorable events, the current Rouault exhibition at the Bignou Gallery comprises twenty-five oils and gouaches executed during the last ten years by the man whom they can but confirm as one of the, if not the, greatest of living painters. And as an appropriate accompaniment, the Buchholz Gallery in the same building offers a handsome showing of Rouault's recent graphic art. The two make a thrilling combination, though they serve, in their concentration on the ultimate period of the artist, to emphasize again the curious fact that this great man has never been seen in full stature on this side of the Atlantic—a lacuna which, one may now state with certainty,

is to be filled in the coming autumn by the comprehensive Rouault exhibition organized by the Boston Institute of Modern Art, which has been delayed until then by the start of the war. But though they cast before them the shadow of magnificence of an exhibition illustrating the entire output of the artist, the paintings and, to a proportionate extent, the graphic art currently exhibited are by no means mere curtain-raisers. Georges Rouault is soon to be seventy years old, and these products of his age take on a special interest in relation to the late art of other great painters, for it is not too much to say that in the profound resolution of content and style, from the familiar though varied forms of earlier days, which these recent pictures of Rouault



EXHIBITED AT THE BUCHHOLZ GALLERY
A "SELF-PORTRAIT," IN LITHOGRAPH



EXHIBITED AT THE BIGNOU GALLERY
"LE CHRIST AUX BRAS LEVES," A RECENT SMALL ROUAULT OIL IN GLOWING COLOR

reveal, there is something indubitably reminiscent of the depth and grandeur of the last period of Rembrandt and, perhaps even more closely, of Titian.

To write about Rouault is for me not alone a first experience but as well a peculiarly personal matter. I suppose that everyone must have interests so strong and affecting that it is difficult, when at all possible, to deal with them through the ordinary mediums of a profession—a little, it might be said, like a physician's reluctance to treat members of his family. So it is for me with Rouault. He has been to me, among living painters, far more than the conventional concept of favorite—rather always a source of personal experience so moving, so quickly and deeply touching that it would be almost embarrassing to put it into public critical language. I thought, moreover, that the world had heard enough of the origins of the man from out of the jeweled fantasy of Gustave Moreau and the attendant literary scene of Huysmans; of his early preoccupation with stained glass and the influence of the craft on his later painting; of, finally, the artist who traveled alone, who pursued his path through the twentieth century undisturbed by Fauvism or Cubism or Surrealism and the other, to him, ephemeral flies swarming about the rear quarters of Pegasus. And I dare say it has heard of all these things, yet somehow I feel, for the first time, that a few brief words now could well be added to explain the man to a world which today more than ever needs to understand Rouault.

Yet what can one say about painting which, characteristically, defies even reproduction in black and white? One can speak of the spiritual content, of the intense, just, Thomistic Catholicism of this artist who sees man with the piercing sense of veracity and also the compassion of a mediaeval Dominican, but is it not precisely this corollary aspect which has been overstressed so much in the past? The quality above all others which I think these works of the last ten years brings out is that of purely painterly genius. In two of these astonishing works so small in dimensions yet so great in aesthetic force, *Le Christ aux bras levés* and *Le Christ et le docteur*, in which, as in the others here, Rouault has forsaken for the first time the heavily drawn outlines so reminiscent of leading in stained glass, and has relied for formal meaning on the

(Continued on page 16)

ART THROUGHOUT AMERICA

NEW YORK: Ghiberti and Verrocchio Acquired

TWO pieces of sculpture recently acquired by Duveen Brothers from the estate of the late Clarence Mackay, one an almost life size polychrome and gilt stucco relief of a *Madonna and Child* by Ghiberti, the other a terracotta portrait bust of *Lorenzo de' Medici* by Verrocchio, formerly in the collection of Lord Taunton, are particularly fine examples of the work of the two Florentine masters of the quattrocento. The two works are interesting in illustrating two sides of the Florentine temperament: the one graceful, gentle and aristocratic, the second solid, virile and bourgeois.

The Ghiberti *Madonna and Child*, formerly in the collection of Dr. Eduard Simon of Berlin, is a particularly charming interpretation of this favorite theme of the time. The lingering Gothicism seen in the inclination of the head towards the child and in the treatment of the drapery is combined with a new feeling for volume and for co-ordinated composition, by which the sentimental relationship of the two figures to one another has been given formal expression. In building up this group into a coherent whole the master has, however, sacrificed none of his feeling for the delicate nuances of transitions from one plane and one figure to the other.

The bust of *Lorenzo de' Medici* has in it nothing to suggest Lorenzo, the poet and patron of the arts. This is the man who hesitated at nothing to achieve his ends, the true grandson of Cosimo. Energetic, astute, uncompromising, this is the man who later in his life was called "the balancing beam of Italian scales," the man whose death in 1492 marked a turning point in the history of Italy. Although Verrocchio has idealized him to some extent, the essence of Lorenzo *il Magnifico*, proud, vain and stubborn, comes through in spite of it. There are no superfluous details to detract from the face: the gown, *beretta* and hair are treated with utmost simplicity.

In both cases, the sculptor has dealt with a subject admirably suited to express his particular interest: Ghiberti, the feminine, lyrical side of Florentine life; Verrocchio, its masculine and more monumental aspect.

LOS ANGELES: AN EXHIBIT OF PRE-COLUMBIAN ART

A PRE-COLUMBIAN art exhibition at the Los Angeles County Museum is giving to Museum visitors a new conception of life in America before the coming of the Spaniards, and a series of daily gallery talks and weekly lectures is further explaining the increasingly popular artistic output of the period.

Consisting of about three hundred objects from various public and private collections, the display includes stone sculpture, pottery, gold, jadeite objects, shell work, textiles, featherwork, architectural models and a series of photographic enlargements showing sites of excavations as well as major architectural and sculptural monuments. There are items from most of the important cultural areas, and they range from the archaic period to the time immediately preceding the arrival of Cortez.

The exhibition is the largest of its kind so far assembled. The objects are all of excellent quality, and the installation was especially designed to display each to the best advantage. False walls and recessed cases were built in the galleries, and the use of subtle color, interior case lighting and spotlighting serve to dramatize the ensemble and to enhance the beauty of the pieces.

Among the important lenders to the exhibition are Tulane University, the University of Pennsylvania Museum, the Boston Museum of Fine Arts and the Cleveland Museum of Art.

NEW YORK: NEW LIGHT ON A FLEMISH TAPESTRY

ONE of the important gifts of Mr. J. Pierpont Morgan to the Metropolitan Museum in 1907 was that of five sections of a great mediaeval tapestry representing the *Seven Sacraments*. Recent discoveries have thrown some light upon its puzzling origin, and these are the subject of a note by James J. Rorimer in the current *Museum Bulletin*.

The history of the tapestry is somewhat uncertain. But it is believed to be identical with fragments which were acquired sometime after 1871 by the painter Fortuny of a tapestry which had been in the Chapel of Ferdinand and Isabella at Granada. It was formerly supposed that the weaving may have been a part of the dowry of Anne of Brittany, or that it may have been

bought in Bruges by Philip the Good of Burgundy. However, researches undertaken by the Belgian archaeologist, Paul Rolland, in collaboration with Marthe Crick-Kuntziger and Marjan Morelowski prove that it was originally presented to the church of Saint Quentin at Tournai by Pasquier Grenier, the leading merchant-weaver of the town, in 1475, and that it remained there until 1650. Its history from that date until it entered the collection of Fortuny is unknown. A fragment of the same tapestry recently acquired by Sir William Burrell of Hutton Castle shows an authentic portrait of Grenier and his family, the same Pasquiere Grenier who, in 1474, delivered to Charles the Bold the *Hector and Andromache* fragment which now belongs to the Museum (reproduced in *THE ART NEWS* for October 21, 1939).

Representing Flemish weaving at one of its greatest periods, the tapestry in bold design and rich color was composed, in its original state, of a lower register on which were depicted the seven Christian sacraments as they were celebrated in the fifteenth century, while on the upper register the seven Old Testament prefigurations were



RECENTLY ACQUIRED BY DUVEEN BROTHERS
LORENZO Ghiberti: "MADONNA AND CHILD," A FAMOUS GILT STUCCO RELIEF

represented. The sacraments are those which were enumerated in the twelfth century by Lombard.

ST. LOUIS: PAINTINGS AND SILVER FOR THE MUSEUM

AMONG the varied recent accessions of the City Art Museum is a painting by Jean François Millet, *The Knitting Lesson*, executed in 1869, some six years before the artist's death. Before exhibition, it was sold to the Belgian painter, Alfred Stevens—it was well received as Millet's sole offering at the Salon of 1869—and subsequently it entered the Bishoffsheim Collection. Perhaps posed by a daughter and a grandchild, the picture depicts a scene of peasant life so typical of this artist's *oeuvre*. Combining reds, yellows, browns and blues, it reveals a brushing more fluent than in some of his earlier work, and a conception which, if less monumental than in some of his more familiar paintings, is entirely sincere and expressive.

Another new St. Louis painting is a watercolor by Winslow Homer, *Skating in Central Park* from which a lithograph was made in 1858. At this time the young artist was only twenty-two years old, but the work, with its animated group of figures, already reveals the facile drawing which he was soon to manifest in his remarkable studies during the Civil War.

Among the minor arts, and effectively representing one of the most important phases in the history of metalwork, a group of important eighteenth century French silver was purchased through Arnold Seligmann, Rey and Company, from the exhibition of this flourishing period of the French silversmiths which was displayed at the Museum in May of 1939. They include a pair of candlesticks made at Paris in 1732, a beaker with marks indicating that it was made by G. A. Moulineau at the capital in 1733, and, by Alex Loir and by his son, a covered dish and a set of ewer and basin, masterpieces in repoussé and high relief carving, all made in 1740. Just before the Revolution dates a mustard pot with floral ornament made at Marseilles.

ESSEX FELLS: NEW JERSEY ARTISTS SHOW

THE Modern Artists Association is sponsoring a showing of modern art at the James R. Marsh Gallery. Twenty-seven artists are exhibiting their work, among them Carolyn Keskulla, Frank Wallis, Mary Bugbird, Hazel Finck. Mostly oils and watercolors, the one piece of sculpture, a portrait head by Luella Buros. The exhibition runs from realism to abstraction and Surrealism and the subjects include Mexican and Cape Cod scenes as well as landscapes from the near vicinity.

PITTSFIELD: ADVENTURES IN TASTE

YET another exhibition of the industrial arts, and one which combines with a display of the latest products of the design studios of such firms as the New England Telephone and Telegraph Company, the L. C. Smith Typewriter Company and the Great Atlantic and Pacific Tea Company, an attempt to probe the public's aesthetic reaction to those objects, is the current "Adventures in Taste" exhibit at the Berkshire Museum. After viewing the furniture, telephones,

shirts and ties, Museum visitors will be asked to pass judgment upon them by selecting the commercial exhibit which in his opinion best conforms to the general principles governing design.

The objects have been arranged to illustrate basic principles of design in a graphic manner. Balance, for example, is illustrated by plastics and "mobile" by Calder in different suspensions; intensity and value by overlays of cellophane, giving different relationships; and uniformity in the sequence by a series of propellers.

BOSTON: RUSSELL T. SMITH APPOINTED TO SCHOOL

THE Boston Museum of Fine Arts announces the appointment of Russell Train Smith to the position of head of the Museum School. Mr. Smith, who is a graduate of Harvard University and of the Harvard Architectural School, is well known as an architect and as a teacher

RICHMOND: PAINTINGS BY THERESA POLLAK

THERESA POLLAK, a member of the faculty of the Richmond School of Art, one of the most progressive institutions of its kind in the South, is accorded an exhibition at the Virginia Museum of Fine Arts. Trained in New York at the Art Student's League, and a frequent exhibitor both in New York and in her own state of Virginia, she has been awarded many prizes and fellowships. Of her style, Thomas C. Colt, Jr., Director of the Virginia Museum, writes in the catalogue: "Starting with a talent for fine draftsmanship, inculcated with the true art spirit, Theresa Pollak's first concern was for technical soundness. Content and color were sacrificed for a hard strength of forms existing in space. This may be observed in the earlier work in the exhibition. Growth, however, is evident in the later work. There is an increasing awareness of spiritual values, a new freedom gained from technical mastery, happier color, a more mature and gracious emotional quality. This is the true development of the artist."

MINNEAPOLIS: PRINTS BY ROUAULT

SIMULTANEOUSLY with the Rouault festival current on New York's Fifty-Seventh Street, a comprehensive collection of his prints is exhibited at the University of Minnesota Art Gallery. Comprising 120 lithographs, etchings and wood-engravings, the wide range of subjects includes real and imaginary portraits, clowns and circus girls and, of course, a large group of the artist's portrayals of religious themes. They all date from within the past twenty years, and trial proofs of his most recent productions have been included in the exhibition in advance of publication.

CINCINNATI: RENOIR, VAN GOGH, GAUGUIN

IN ACCORDANCE with their policy of assembling small educational exhibitions, the Cincinnati Modern Art Society is showing three paintings at the Cincinnati Art Museum: Renoir's *Moulin de la Galette* lent by Mr. John Hay Whitney, *Hills at St. Rémy* by Van Gogh, lent by the

Tannhauser Galleries, Paris, and a *Calvary* by Gauguin lent by the Royal Museum of Fine Arts, Brussels. In such a showing the visitor to the gallery is not overwhelmed with more than he can fully appreciate at one time. Each painting is presented in its own gallery, and each is carefully spotlighted on its own wall. Near it hang color reproductions and biographical material.

NEW YORK: NEBEL RELIEFS FOR HISPANIC SOCIETY

BERTHOLD NEBEL'S nine limestone reliefs for the south facade of the main building of the Hispanic Society of America have been recently installed. The panels, placed between the intercolumniations, represent the different peoples who have inhabited Spain and symbolize the Primitive, Greek, Phoenician, Carthaginian, Celtic, Roman, Visigothic, Arabic, and Christian civilizations. Modeled on heroic scale, the figures introduce a note of contrast to the facade.



RECENTLY ACQUIRED BY THE CITY ART MUSEUM OF ST. LOUIS

BY JEAN FRANCOIS MILLET: "THE KNITTING LESSON," 1869

of art. In the last four years he has been associated with the University of North Carolina, where he was the head of the art department. He was also a director of the North Carolina State Art Society and Acting Director of a statewide W.P.A. archeological project.

NEW YORK: U. S. PRINTS FOR THE VENICE BIENNIAL

BY SOME of America's foremost graphic artists, 330 etchings left on the S.S. *Saturnia* on April 20 for an exhibition during the summer at the United States Pavilion at the Venice Biennial. The representative collection, assembled under the direction of John Taylor Arms and sent under the joint auspices of the Grand Central Art Galleries which owns the United States Pavilion, the National Academy of Design, and the Society of American Etchers, was selected in large part from the unusually strong black and white section of the 114 Annual Exhibition of the National Academy.

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Rouault: Recent Work

(Continued from page 12)

mass of glowing, almost burning color, there are technical accomplishments for parallels to which one must reach back to Titian's Madrid *Entombment* or Munich *Crowning with Thorns*. The thick impasto, actually a series of anywhere from two to four overlays of pure color, fuminates with and yet gives body to tonal impressions which are the secret of the mystic atmosphere and the powerfully expressionist drama. This amazingly achieved chiaroscuro, however, is not restricted in effectiveness to indoor scenes or those at such close range to which it is a natural formula; it attains an apotheosis, in fact, in the broad landscape called *Le Christ et le pauvre* (reproduced on the cover of this issue) in which the figurants occupy but the lower center of a curious prospect that seems hauntingly Italian in origin and yet is as impossible of exact geographic location as Monsalvat itself. I would not have believed that vernal green could glow in paint with the fire of a nocturnal torch, nor that the pigments of a daytime sky could give off the light and dark of a sunset thunderstorm, but here they are—in a religious picture as moving as a panel from Duccio's *Maestà*.

The other notable pictures here include two still-lives—one, *Le Vase de fleurs*, with its reclining Pierrot in the foreground, one of the most beautiful by Rouault I have seen—and an extraordinary group of heads which also and emphatically reflect the stylistic development I have described above. To that, Rouault seems in these circus girls and clowns and seeming wise men to have added a special Oriental feeling which slightly recalls the same derivation in Matisse, though it is phrased independently here and only in terms of the linear introspection one associates with that kind of design. Two of these, *Le Nain* and *Carmencita*, will not easily be forgotten.

Like the heads of Romanesque or early Gothic corbels, they are ultimate comments on their contemporaries that belong to time, yet meanwhile offer much food for contemplation of the citizens of this bravest and newest of worlds "that has such people in't."

The graphic art at the Buchholz Gallery is so eloquent in its own printing of emotions far more keenly expressed than in type that it needs even fewer words. The blacks and whites are superb, in both etching and lithograph, full of tonal nuances so delicate that one is almost tempted to imagine a grey chiaroscuro imposed beneath as in the old woodblocks. But they are pure, rich in line and color beyond compare with all other modern graphic art. In the same show there hang two new series of color etchings published by Vollard just before his death—shedding a wholly new light on Rouault as an incredible technical genius. For these sheets, products of one knows not how many printings, have a color and texture like the solidest of gouaches, a body and beauty that suddenly endows a hitherto banal process with an immortal aesthetic quality. Both the religious scenes and the circus subjects are done in colors that are completely new in value and force, and they offer an experience scarcely secondary to the paintings a few floors above. For an hour or two of aristocratic contemplation and monastic peace in an extremely unsatisfactory world, I think these two exhibitions are an indispensable prescription.

View of the Decorative Industry

(Continued from page 7)

Jacques Kahn (both in the section of metals and glass). There is some handsome furniture by the Charak Furniture Co. appearing in Gilbert Rohde's living room set.

Acoustone is used often for ceilings and composition-tiled blocks for flooring. I noted a mobile by Alexander Calder in Wallace Harrison's original and well-planned sport hall which has an interesting use of glass for racquet and ski holders, and another mobile in the section of metals and synthetic textiles. The textiles this year are the weakest spot in the show, distinguished neither by great originality nor by beautiful color and, though I don't wish to be too sweeping, no American textiles have yet surpassed the beauty of the Rodier hangings from France.

But this is an important exhibition in each recurrence: it shows you what the designers are up to, and going to it is as good a way of keeping yourself posted on the arts of design as any I know. If the designers and architects have so little to offer this year, that is not the Metropolitan's fault. The Museum is admirable to be so hospitable. But the burden now, and for the future, is upon the exhibitors. The Museum is one up on them.

Aquarelle Anthology: Chicago

(Continued from page 9)

group of figures in action emerges from a very richly colored background.

But in spite of the interest of the exhibit as a whole, it is the three solo shows in which a fuller representation of each man's work can be seen, which are attracting the most attention. The thirty-five works by Paul Klee do justice to the Swiss artist, one of the most imaginative and creative of the contemporary Europeans. The *Female Goldfish* is a joyous whimsey, and, included among the pictures, many of them lent by well known collectors, are items which live up to such provocative titles as the *Twittering Machine*, *Ghost of a Knight at Night*, and *Overladen Devil*.

Much has been said of late in these columns about the content and technical mastery of the work of Adolf Dehn, and the twenty-two watercolors in Chicago by him show well his expert craftsmanship, his subtle use of color, and his humorous treatment of the foibles of the human race.

By the Chicago artist, Rainey Bennett, is the third special group. The majority of his paintings are landscapes executed in Venezuela and commissioned by Mr. Nelson Rockefeller. His range is broad, his technique wet and sweeping, and the result is an illuminating as well as a pleasing record of the South American country.

New Exhibitions of the Week

(Continued from page 11)

art or that he is the happiest landscapist today in America. His art, though rhythmic, seems thin, wan, and colorless. His figures are smudge-faced and he has a smudgy rather than a romantic technique. One does not mind this so much in the sanguines shown upstairs (which are the finest items in the show) as in the oils downstairs.

As to being the happiest landscapist, we can think of six to a dozen others right off the bat—Marin, Meyer, Bosa, Dougherty, Schnakenberg, Lucioni, Klitgaard, Reindel, Fiene, Rubin, Bruce—all of whom can stimulate your fagocytes to joy as well, if not much better than Zucker. Quite what is the trouble with Zucker's work is that it has been ground between the upper and nether millstones of sensuousness and starkness. But it seems to us that the grinding has not left it enough red blood corpuscles.

J. W. L.

UNUSUAL NEEDLEWORK PICTURES BY MRS. THEODORE ROOSEVELT, JR.

ALTOGETHER unique today both in design and in beauty of workmanship, are the examples of needlework by Mrs. Theodore Roosevelt, Jr. at the Arden Gallery. They consist of crewel-work in wool and silk after designs taken from twelfth century psalters, a waistcoat designed for Alexander Woollcott, needlepoint to commemorate T. R., Jr.'s hunting trips and crewel-work to commemorate two theatrical productions by John Golden. This must be admitted to be a versatile approach to what might otherwise be merely the working of samplers in repetitious, if painstaking patterns.

J. L.



EXHIBITED AT THE ARDEN GALLERIES

"ST. ANTHONY," EMBROIDERY BY MRS. T. ROOSEVELT, JR.

COMING AUCTIONS

Untermeyer Furniture & Decorations

AT "GREYSTONE," Yonkers, N. Y., on May 15, 16 and 17, morning and afternoon of each day, there will be sold at auction under management of the Parke-Bernet Galleries, the Untermeyer art collection contained in the gray granite residence on the many-acred estate which the late Samuel Untermeyer bought from Samuel J. Tilden about 1900; some art property removed from the late Mr. Untermeyer's New York apartment at 927 Fifth Avenue is included. Preceding the sale the collection may be viewed at "Greystone" on May 12, 13 and 14 for an admission charge of fifty cents for designated charities. On Sunday, May 12, the exhibition hours are from one to five and on May 13 and 14 from ten to five. Admittance



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UNTERMYER SALE: "GREYSTONE," YONKERS, N. Y.

"LA CHASSE AU CERF," AN AUBUSSON HUNTING TAPESTRY to "Greystone" on sale days will be limited to the capacity of the residence and restricted to those having cards of admission which are obtainable at the Parke-Bernet Galleries.

Barker, Reeves et al., Furniture

THE public sale at the Parke-Bernet Galleries on the afternoon of May 18, following exhibition daily except Sunday from May 11, comprises early American furniture and some English furniture, Georgian silver and Sheffield plate with a few pieces of early American silver, old glassware and table china, and decorative Staffordshire ware, the collection being property of Mrs. Harry C. Barker of Staatsburg, Dutchess County, N. Y., Euchlin Dalcho Reeves of Atlanta, Ga., and other owners. An interesting feature of the sale is the inclusion of over forty early American hooked rugs worked with homely and sentimental rhymes, the property of James L. Hutchinson of Jackson Heights, N. Y. Certain items of silver, porcelain, and furniture in the sale are of historical value, having originally belonged, according to tradition, to Thomas Heyward, Jr., South Carolina signer of the Declaration of Independence; these pieces comprise a pair of Georgian silver candlesticks, a George III silver tankard, a George III Sheffield plate hot-water urn and tea tray, a Heppelwhite inlaid mahogany corner wash-stand, and a *Vieux Paris* porcelain table service painted with varying sprigs of flowers and leaves. The furniture of the sale includes Heppelwhite mahogany shield-back side chairs and Chippendale examples with beaker splats, a Chippendale mahogany occasional table with tilting piecrust edge and slender claw feet, a maple slant-front desk, and a Regency marquetry-decorated sycamore chest of drawers.



CARNILL SALE: "HILL TOP," RYDAL, PA.

LANDSCAPE BY J. B. C. COROT WHICH WAS PAINTED IN 1872

Carnill Furniture & Paintings

ON THE afternoons of May 20, 21 and 22 property belonging to the late Zelia Gross Carnill will be dispersed at public auction by order of her executors at her residence, "Hill Top," Rydal, Pa., under the management of Samuel T. Freeman, Philadelphia. The objects will be on exhibition at "Hill Top" on May 18 and 19.

The sale includes entire period rooms as well as period furniture and decorations, tapestries, jade and crystal carvings and other house furnishings. Among the paintings in the sale are a landscape by Corot signed and dated 1872, an Inness landscape dated 1875, and paintings by Dupré, Jackson, Jacque, L'Hermitte, T. Moran, Van Marcke and Schreyer.

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EXHIBITIONS IN NEW YORK

GALLERY	EXHIBITION	DURATION
A.C.A., 52 W. 8.	Eitaro Ishigaki: Paintings,	to May 19
Ackermann, 50 E. 57.	K. Hoagland: Sculpture,	to May 30
Acquavella, 38 E. 57.	Italian Paintings,	to May 22
American Fine Arts, 215 W. 57.	Independent Artists Annual,	to May 12
American Place, 509 Madison.	Group Show: Paintings,	to June 15
Arden, 460 Park.	E. Roosevelt: Needlework,	to May 18
Argent, 42 W. 57.	M. Mitchell; John Sisley: Paintings,	to May 18
Associated American, 711 Fifth.	Jacques Zucker: Paintings,	to May 20
Babcock, 38 E. 57.	American Paintings,	to May 18
Barbizon-Plaza, 101 W. 58.	J. Inglis: Paintings; Rogers: Drawings,	May 13-June 15
Beer, 41 E. 57.	Furniture in Plastics,	to May 15
Bignou, 32 E. 57.	Rouault: Paintings,	to June 1
Bonestell, 106 E. 57.	Julio de Diego: Paintings,	May 13-31
	John Northey: Paintings,	to May 18
Boyer, 69 E. 57.	Group Show: Paintings,	to May 18
Brooklyn Museum.	Japanese Prints,	to May 19
Buchholz, 32 E. 57.	Rouault: Etchings,	to May 25
Carstairs, 11 E. 57.	Soutine: Paintings,	to May 18
Columbia, 116th St. at B'way.	A. Mueller: Paintings,	to May 17
Contemporary Arts, 38 W. 57.	Hordyk; Csoka: Paintings,	to May 25
Cooper Union, Cooper Square.	Antique Fabrics and Laces,	to June 22
Decorators, 745 Fifth.	Flower Paintings,	May 14-25
Downtown, 113 W. 13.	Artists' Fund Exhibition: Paintings,	May 13-24
Durand-Ruel, 12 E. 57.	Ferdinand Hodler: Paintings,	May 13-31
Eighth St. Playhouse, 52 W. 8.	Group Show: Paintings,	to May 18
Ferargil, 61 E. 57.	G. Marinko; C. Campbell: Paintings,	May 13-26
	Ryder, Eilsbemiun, Lawson: Paintings,	May 13-20
French Art, 51 E. 57.	French Impressionist Paintings,	to May 21
Grand Central, 15 Vanderbilt.	Jonas Lie: Memorial Show,	to May 24
Grand Central, Hotel Gotham.	Paul Dougherty: Paintings,	to May 24
Hammer, 682 Fifth.	Russian Paintings,	to May 31
Harlow, 620 Fifth.	Ingres to Picasso: Drawings,	to May 31
Harriman, 63 E. 57.	Eisendieck: Paintings,	to June 1
Institute of Fine Arts, 17 E. 81.	Group Show: Paintings,	to May 18
International Studio, 15 E. 57.	Wall Decorations,	to June 14
Iranian Institute, 1 E. 51.	6000 Years of Persian Art,	to May 24
Keppel, 71 E. 57.	Charles Woodbury: Memorial Show,	to May 31
Kleemann, 38 E. 57.	Selected American Paintings,	to May 30
Knoedler, 14 E. 57.	Catharine Dodgson: Drawings	to May 30
	Thieriot Collection: Paintings,	to May 30
Kraushaar, 730 Fifth.	Group Show: Paintings,	to June 15
Julien Levy, 15 E. 57.	T. Lux; B. Shahn: Paintings,	to May 21
Lilienfeld, 21 E. 57.	American & European Masters: Paintings,	to May 25
Macbeth, 11 E. 57.	Gerald Foster: Paintings,	to May 20
Matisse, 51 E. 57.	A. Calder: Sculpture,	May 14-June 1
Mayer, 41 E. 57.	Small French Drawings,	to May 18
Metropolitan Museum.	Contemporary American Industrial Art,	to Sept. 1
Midtown, 605 Madison.	Members Group Show: Paintings,	to May 30
Milch, 108 W. 57.	Rubin: Paintings,	to May 18
Montross, 785 Fifth.	Arthur Schwieder Group: Paintings,	May 13-June 1
Morgan, 37 W. 57.	Dewey Albinson: Paintings,	May 13-25
Morgan Library, 29 E. 36.	Illuminated Manuscript,	May 14-Oct. 1
Morton, 130 W. 57.	Harold Steiger: Paintings,	May 13-25
Museum of Costume Art, 630 Fifth.	Cotton in Costume,	to June 15
Museum of the City of N. Y.	"Child Life in Old New York,"	to July 1
National Arts, 15 Gramercy.	"Honor Roll": Paintings, Sculpture,	to May 30
Natural History Museum.	"Young America Paints,"	to May 12
Neumann-Willard, 543 Madison.	Old & New Paintings,	to May 18
New School, 66 W. 12.	Frances; Onslow-Ford: Paintings,	to May 30
Nierendorf, 18 E. 57.	Early Chinese Ceramics,	May 13-25
N. Y. Historical, 170 Cent. Pk. W.	J. W. Jarvis: Paintings,	to June 2
N. Y. Public Library, Fifth at W. 42.	Group Show: Prints,	to Dec. 1
Non-Objective Painting, 24 E. 54.	Charles Shaw: Paintings,	to May 15
Orrefors, 5 E. 57.	Swedish Glass, Sculpture, Jewelry,	to May 18
O'Toole, 33 E. 51.	David Moreing: Paintings,	May 13-31
Passedoit, 121 E. 57.	John Rood: Sculpture,	to May 18
Perls, 32 E. 58.	Modern French Paintings,	to June 1
Pratt Institute, 50 Rockefeller Plaza.	Annual Show,	to May 19
Rehn, 683 Fifth.	Group Show: Paintings,	to May 18
Robinson, 126 E. 57.	Mother and Child Sculpture,	May 13-31
Sachs, 817 Madison.	Primitive Art,	to May 31
St. Etienne, 46 W. 57.	Franz Lerch: Paintings,	to May 18
Schneider-Gabriel, 71 E. 57.	Group Show: Paintings,	to May 25
Schoenemann, 605 Madison.	Max Liebermann: Paintings,	to May 18
Studio Guild, 730 Fifth.	Bogart; Mellor: Paintings,	to May 18
Valentine, 16 E. 57.	Modern French Paintings,	to June 1
Vendome, 50 W. 56.	Group Show: Paintings,	to May 19
Wakefield, 64 E. 55.	Charlott Malsbary: Paintings,	May 15-June 7
Wildenstein, 19 E. 64.	French Contemporary Paintings,	May 17-June 30
Hudson D. Walker, 38 E. 57.	Mervin Jules: Paintings,	to May 25
Walker, 108 E. 57.	Mary Aiken: Paintings,	to May 25
Weyhe, 794 Lexington.	Adolf Debn: Paintings,	to May 18
Wildenstein, 19 E. 64.	French Contemporary Paintings,	May 17-June 30
Whitney Museum, 10 W. 8.	Group Show: Paintings, Sculpture,	to June 1
Yamanaka, 680 Fifth.	Antique Chinese Textiles, Embroideries,	to May 31
Howard Young, 1 E. 57.	Portraits and Landscapes,	to May 31

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